

25 Aeolian Licks for Rock Guitar

25 Original, Modern Aeolian Rock Guitar Licks.

**Free Audio Examples to Download
Includes Backing Tracks**

www.fundamental-changes.com

**Joseph Alexander
BA Hons, Dip. HE**

25 Aeolian Licks for Rock Guitar

All audio examples in this book are available for *free download* from

www.fundamental-changes.com

If you would like a free . pdf of this book, please email me via the address at the end of this book.

Copyright © 2012 by Joseph Alexander

All rights reserved. This book or any portion thereof may not be reproduced or used in any manner whatsoever without the express written permission of the publisher.

Printed in the United Kingdom

First Printing, 2013

Joseph Alexander

www.fundamental-changes.com

A massive, heartfelt thank you goes out to Pete Sklaroff for stepping in and recording all the 100 licks for this book when I injured my finger. He is a true gentleman, a fantastic guitarist and a wonderful friend. I'm forever in his debt for making music real to me again.

Pete teaches all around the world via Skype and has an invaluable website with lots of free guitar lessons. Check it out: www.peteskclaroff.com

All the accompanying backing tracks were created by the excellent Quist. Check him out!

Contents

25 Aeolian Licks for Rock Guitar

The Aeolian Mode

Aeolian Licks Shape 1

Aeolian Licks Shape 2

Aeolian Licks Shape 3

Aeolian Licks Shape 4

Aeolian Licks Shape 5

Other Books by the Author.

Rock Guitar UnCAGED

Complete Technique for Modern Guitar

The Practical Guide to Modern Music Theory for Guitarists

The CAGED System and 100 Licks for Blues Guitar

Fundamental Changes in Jazz Guitar

The First Two Chapters of Rock Guitar Un-CAGED

All the examples in this book are available for free download from www.fundamental-changes.com

The Aeolian Mode

The Aeolian mode is one of the 7 modes of the major scale, it is also known as the *Natural Minor Scale*. If you're interested in the theory behind this scale, you may wish to check out another of my books, [***The Practical Guide to Modern Music Theory for Guitarists***](#). It is an in-depth study of major mode theory, harmony and soloing and is available in paperback and for your tablet or PC.

Aeolian is a *minor* mode has a dark-sounding feel to it. It is used by everyone from Dylan to Metallica. Some notable compositions using chord progressions from the Aeolian mode are:

[**Still Got t he Blues**](#) – Gary Moore

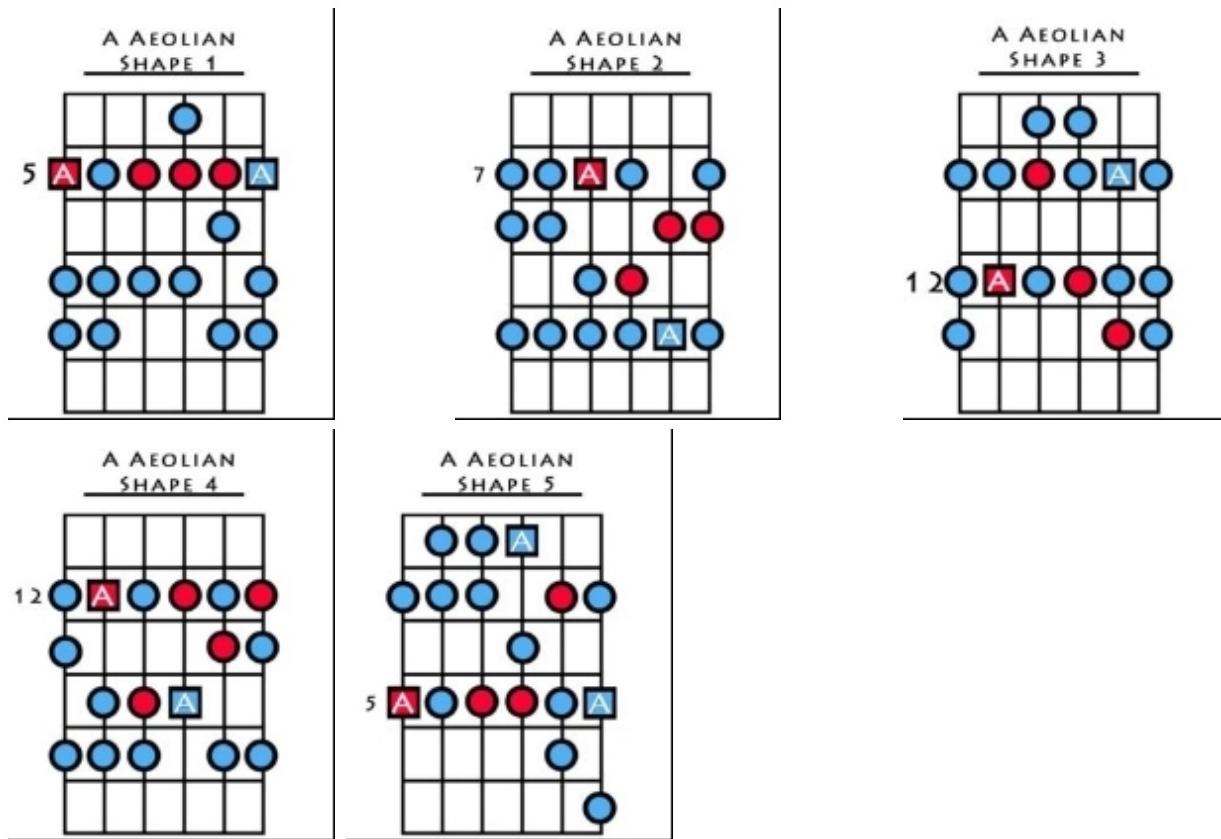
[**Europa**](#) – Carlos Santana

[**All Along the Watchtower**](#) – Bob Dylan

[**Fear of the Dark**](#) – Iron Maiden

If you're reading on a tablet or PC, you can click the links to hear the songs on YouTube.

The dark, formidable sound of the Aeolian mode not only lends itself to rocking heavy metal solos, but it is also a great scale choice over a *minor blues* of the kind that Gary Moore would play.



Don't forget, all the audio examples for the 25 licks in this book are available with backing tracks from
www.fundamental-changes.com

Aeolian Licks Shape 1

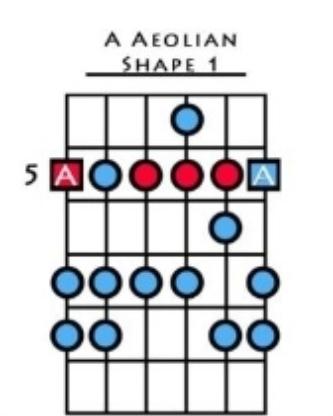


Figure and audio example 13a.

Figure and audio example 13b.

Figure and audio example 13c.

Figure and audio example 13d.

Figure and audio example 13e.

The image shows musical notation and guitar tablature for a lick. The top part is a staff with notes and rests. Below it is a six-string guitar neck with fret numbers 6, 5, 7, 5, 6, 8. Arrows labeled 'FULL' indicate specific string and fret combinations. The tab includes vertical bar markers and horizontal bar markers above certain strings.

This mini book is a sample of the full publication, [**The CAGED System and 100 Licks for Rock Guitar**](#)

The first two chapters are included for free at the end of this book.

Aeolian Licks Shape 2

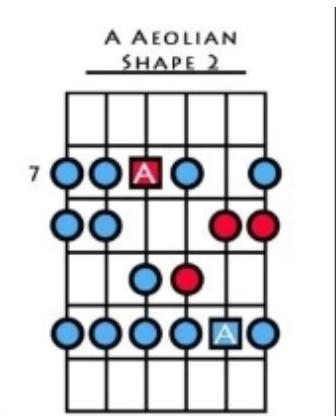


Figure and audio example 14a.

Musical score for Figure and audio example 14b. The score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass clef staff with sixteenth-note patterns and fingerings such as 7-10, 9-8-10, 10-8, 10-7, 8-9-10, 9-7, and wavy lines.

Figure and audio example 14b.

Musical score for Figure and audio example 14c. The score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass clef staff with sixteenth-note patterns and fingerings such as 7-10, 9-7, 7-9, 7-9, 8-10, 8-9-10, 7-8-10-10, 10-12, and 10. A 'FULL' dynamic is indicated above the bass staff.

Figure and audio example 14c.

Musical score for Figure and audio example 14d. The score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass clef staff with sixteenth-note patterns and fingerings such as 10-7-8-7, 8, 10-7-8-7, 8, 10-7-8-7, 8, 10-7-8-7, 8, 10, and 10. A '1 1/2' dynamic is indicated above the bass staff.

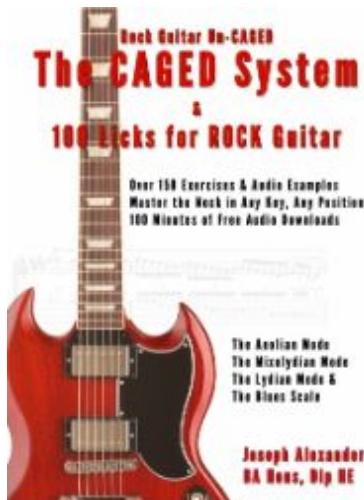
Figure and audio example 14d.

Musical score for Figure and audio example 14e. The score consists of two staves. The top staff is a treble clef staff with eighth-note patterns. The bottom staff is a bass clef staff with sixteenth-note patterns and fingerings such as 10, (10), 10, 9, 9, 7, 10-9, 7, 9, and 10. A 'FULL' dynamic is indicated above the bass staff.

Figure and audio example 14e.

The image shows musical notation and tablature for a guitar lick. The top part is standard musical notation with a treble clef, showing a sequence of notes. Below it is tablature for a six-string guitar, with each string having a corresponding horizontal line. Above the strings, there are six pairs of vertical bars, each pair containing a '6' at the top, indicating a six-note interval or step pattern to be repeated across the strings. The tablature also includes numerical fret numbers (9, 7, 9, 8, 9, 7) and bar lines.

This mini book is a sample of the full publication, [**The CAGED System and 100 Licks for Rock Guitar**](#)



**100 Original Rock Guitar Licks
Master the Guitar Neck in Any Position and Any Key
Over 100 Minutes of Audio Examples
150 Exercises in Standard Notation and Tab**

The long awaited follow up to bestselling CAGED System and 100 Licks for Blues Guitar, Rock Guitar Un-CAGED expands the popular concept to cover rock guitar vocabulary and lines. Rock Guitar Un-CAGED includes 100 original rock guitar licks based around the 5 CAGED system shapes, 100 minutes of free audio downloads so you can hear what you're learning, and full explanations of how to open up the whole guitar neck in any key, in any position, it is the Complete Rock Guitar Soloing Course.

Original and Usable Rock Guitar Vocabulary

There are 25 Licks based around the 4 most common rock guitar scales; The Blues Scale, The Aeolian Mode, The Lydian Mode and the Mixolydian Mode. With 5 licks based around each of the 5 fretboard positions you always have great lines to play wherever you are on the guitar neck. Each lick is demonstrated with a professionally recorded example track so you know what sound you're aiming for.

Aeoli an Licks Shape 3

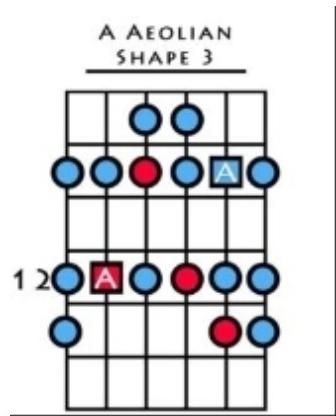


Figure and audio example 15a.

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a key signature of one sharp (F#). The bottom staff is a standard six-string guitar neck diagram. The music consists of two measures. The first measure starts with a hammer-on from the 12th fret of the A string to the 13th fret, followed by a pull-off to the 12th fret, and then a eighth-note at the 12th fret. The second measure starts with a hammer-on from the 12th fret of the D string to the 13th fret, followed by a eighth-note at the 12th fret, and then a eighth-note at the 12th fret. Both measures end with a eighth-note at the 12th fret. The guitar neck diagram below the staff shows the fret positions and strings involved.

Figure and audio example 15b.

A musical score for guitar. The top part shows a melodic line with eighth-note patterns. The bottom part is a tablature with six strings labeled A through F. Fingerings are indicated above the strings: 9-10, 9-10-9-10-12-12, and 14-12-12-12. A pick stroke (P) is shown at the end of the first measure.

Figure and audio example 15c.

A musical score for guitar. The top part shows a melodic line with eighth-note patterns. The bottom part is a tablature with six strings labeled A through F. Fingerings are indicated above the strings: 10-13-10-10, 12-12-10-12, 9-10-9-9, 12-12-10-9, 9-10-9-9, 9-10-12-13-14. A pick stroke (P) is shown at the end of the first measure.

Figure and audio example 15d.

A musical score for guitar. The top part shows a melodic line with eighth-note patterns. The bottom part is a tablature with six strings labeled A through F. Fingerings are indicated above the strings: 6, 6, 6, 6, 10-12-10-10, 10-12-12-12, 12-10-12-12, 12-12-12-12. A pick stroke (P) is shown at the end of the first measure.

Figure and audio example 15e.

A musical score for guitar. The top part shows a melodic line with eighth-note patterns. The bottom part is a tablature with six strings labeled A through F. Fingerings are indicated above the strings: 12-11-10-10, 13-13-12-10-12-12, 12-10-12-10-12-10, 12-10-9. A pick stroke (P) is shown at the end of the first measure.

What is the Aeolian Mode? Where does it come from? Find out in [The Practical Guide to Modern Music Theory](#)

Aeolian Licks Shape 4

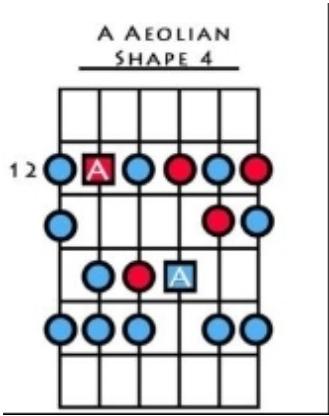


Figure and audio example 16a.

Figure and audio example 16b.

Figure and audio example 16c.

Figure and audio example 16d.

Figure and audio example 16e.

Aeolian Licks Shape 5

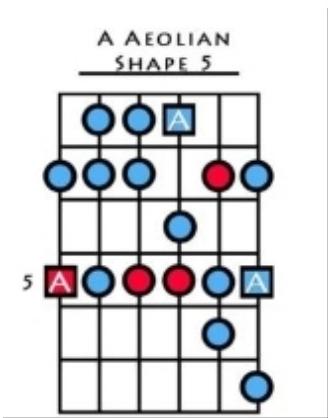


Figure and audio example 17a.

Figure and audio example 17b.

Figure and audio example 17c.

Musical notation for Figure and audio example 17d. The top staff shows a treble clef with sixteenth-note patterns. The bottom staff shows a guitar neck with fingerings (14-17-15-14, 15-17, 16-14, 15-17-16-14, 16-17-15, 17-16-14-16-17 = 17) and a wavy line indicating a bend or vibrato.

Figure and audio example 17d.

Musical notation for Figure and audio example 17e. The top staff shows a treble clef with sixteenth-note patterns. The bottom staff shows a guitar neck with fingerings (17-18-17-15-17-15, 17-16-16-17-16-14-16-14, 17-15, 15-17-15-14-15-14, 18-17-15) and a wavy line indicating a bend or vibrato.

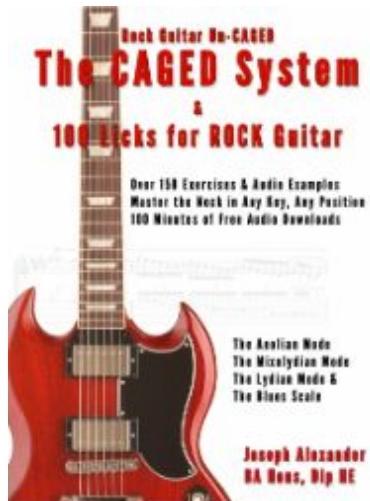
Figure and audio example 17e.

Musical notation for Figure and audio example 17e. The top staff shows a treble clef with sixteenth-note patterns. The bottom staff shows a guitar neck with fingerings (14, 15-14, 17-14, 17-15-14, 14, 17-15-14, 17, 17-15-14) and a wavy line indicating a bend or vibrato. A 'FULL' label with arrows points to a specific note on the guitar staff.

Other Books by the Author.

Rock Guitar UnCAGED

This book is a small sample of the full publication, Rock Guitar Un-CAGED: The CAGED System and 100 Licks for Rock Guitar.



**100 Original Rock Guitar Licks
Master the Guitar Neck in Any Position and Any Key
Over 100 Minutes of Audio Examples
150 Exercises in Standard Notation and Tab**

The long awaited follow up to bestselling CAGED System and 100 Licks for Blues Guitar, Rock Guitar Un-CAGED expands the popular concept to cover rock guitar vocabulary and lines. Rock Guitar Un-CAGED includes 100 original rock guitar licks based around the 5 CAGED system shapes, 100 minutes of free audio downloads so you can hear what you're learning, and full explanations of how to open up the whole guitar neck in any key, in any position, it is the Complete Rock Guitar Soloing Course.

Original and Usable Rock Guitar Vocabulary

There are 25 Licks based around the 4 most common rock guitar scales; The Blues Scale, The Aeolian Mode, The Lydian Mode and the Mixolydian Mode. With 5 licks based around each of the 5 fretboard positions you always have great lines to play wherever you are on the guitar neck. Each lick is demonstrated with a professionally recorded example track so you know what sound you're aiming for.

Check out the audio samples on <http://www.fundamental-changes.com/rock-guitar-un-caged>

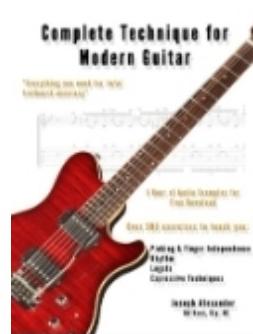
Learn the Guitar Fretboard in a Creative, Fun Way.

Each of the 5 scale patterns for each mode is taught around the CAGED system .This simple system helps you easily relate each scale pattern to an individual chord shape anchor. By relating your scales and licks to these anchors you can easily play any scale or lick, in any position and in any key by simply shifting the anchor. Each chapter includes extensive exercises to increase your vision of the guitar neck wherever you are, or whatever you're playing. Of course, each exercise is also included as an audio track too.

[**Buy it now in Paperback or for Kindle/iPad/PC or Smartphone**](#)

Keep reading for a sample of the first two chapters of [**Rock Guitar Un-CAGED**](#)

Complete Technique for Modern Guitar



-Over 200 useful, digestible, exercises-

-75 minutes of free audio examples-

-Comprehensive coverage of *Picking, Legato, Rhythm and Expressive Techniques*-

[**Buy Now in Paperback or for Kindle/iPad/PC or Smartphone**](#)

There's a myth amongst many guitarists that excellent technique can *only* be achieved via years of practice.

Complete Technique for Modern Guitar destroys the notion that aspiring players must spend *all* their practice time accelerating through progressively more difficult and obscure exercises.

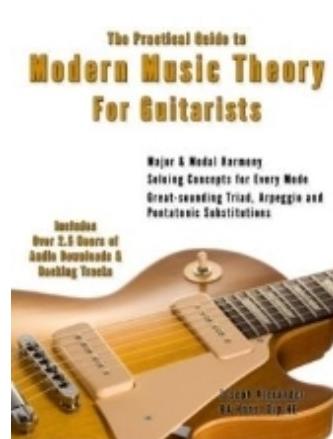
This book focuses on *only* the exercises that most quickly develop the fundamental four areas of guitar technique: ***Picking, Legato, Playing in Time, and Expression***.

Each exercise is accompanied by a full explanation, practice hints, and an individual audio track to make sure you are making the most of your practice time.

Only exercises which generate immediate, tangible improvements are included so there is always an immediate, *musical* benefit to your playing.

Buy Now in Paperback or for Kindle/iPad/PC or Smartphone

The Practical Guide to Modern Music Theory for Guitarists



- First Principles to Advanced Modal Substitutions -
- Every Melodic Concept Shown with an Individual Audio File -
- Sample Licks and Chord Progressions for Every Mode -
- First Choice Triads, Arpeggios and Pentatonic Substitutions -

This complete and **PRACTICAL** music theory course for guitarists takes you on a journey starting from simple major scale construction, it's 3 and 4 note harmonisation, and common chord sequences, to a massively deep and structured dissection of **all the modes of the major scale**.

The 7 modes are broken down into their constituent intervals, triads, arpeggios and Pentatonic scales, with each theoretical approach discussed and analysed and brought to life with over **200 notated examples, licks and professional backing tracks**.

Each musical concept is explained in **clear English**, with advanced substitutions and methodologies presented **without any academic language** or confusing 'MUSO -speak'.

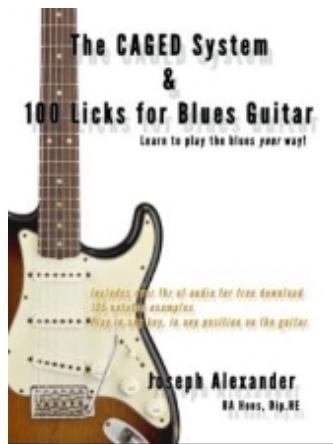
After the many soloing possibilities are discussed for each mode, the author's favourite sounds are given as a **concise list of recommended approaches**. This will save you many hours of practice time, and provide solid starting point to explore the best of each tonality.

All in all, this is a **structured and practical approach** to learning the most important aspects of modern guitar music theory in a hands on and **musical environment**. The emphasis is on **playing the theory, not just knowing it** so it will keep you creative for years to come.

The book includes 7 studio quality backing tracks, one for each mode that have been specially written by Guitar Techniques Magazine contributor Jacob Quistgaard – aka '[Quist](#)'

Available on Amazon or through <http://www.fundamental-changes.com/>

The CAGED System and 100 Licks for Blues Guitar



**- 100 Top Quality Blues Licks -
- Complete Method to Learn the Guitar Neck -
- Over 1 Hour of Live Examples and Audio for FREE Download -**

Whether you want a complete method to learn blues guitar or just a set of 100 excellent blues guitar licks, this book has you covered.

Most guitarists stay locked into the same patterns and scale shapes for years, unable to break out of the habits and licks they first learnt as a beginner. This leads to creative stagnation, boring solos and a sense that something will always be missing from their playing.

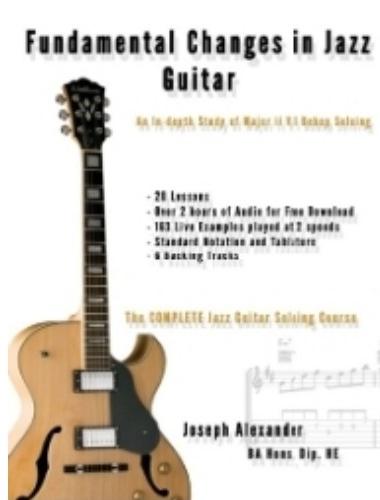
Ask yourself this: - When you solo do you normally go straight to your first pentatonic box shape?

- **Do you normally play in a limited range of 'easy' keys, like A, E, G and C?**
- **Would you like to have complete freedom to visualize and play in any key, in any position on guitar?**
- **Do you only use minor pentatonic scales, or rarely use rich sounding modes to enliven your playing?**

If the answer to any of the above questions is yes then this book is for you.

Available on Amazon or through <http://www.fundamental-changes.com/>

Fundamental Changes in Jazz Guitar



- 20 Lessons -
- Over 2hrs of Audio -
- 163 Live Examples played at 2 speeds -
- Standard Notation and Tablature -
- 6 Backing Tracks -

The COMPLETE Jazz Guitar Soloing Course.

Buy Now in Paperback or for Kindle/iPad/PC or Smartphone

Containing over 2 hours of audio examples and backing tracks, Fundamental Changes on guitar is a logical, in-depth soloing study of the important major ii V I (2 5 1) in jazz.

Aimed at the intermediate guitarist or first time jazz soloist, this important and comprehensive work takes the student from first principles right through to advanced substitutions and extensions that can be played over each chord of the progression.

The focus of the ebook is on playing, rather than theory and whilst there is often a brief explanation of the necessary concepts involved, each of the 20 chapters emphasises playing and creating music.

The ebook contains over 162 individual, notated musical examples in tablature and standard notation. Each musical example has a corresponding audio file and they are all available for free download from a dedicated website. The ebook also contains 6 backing tracks for the student to practice the jazz lines they are learning to construct.

Buy Now in Paperback or for Kindle/iPad/PC or Smartphone

The First Two Chapters of Rock Guitar Un-CAGED

F oreword

Thanks for making the decision to buy this book. This is the sixth full-length tuition book I've written, and judging by the feedback and reviews I'm receiving, people seem to really enjoy them and find them easy to learn from. I can't describe what an amazing feeling it is to be able to help people learn to play guitar in this way. Music and education have been my passion for the last 20 years; I still teach privately but to know that in some small way, I'm helping so many people to learn guitar is very special. To date, almost 10,000 books have been sold, which is an incredible number. There are a few more planned and I vow to always keep them original, straightforward and beneficial to your playing.

Why another CAGED System book?

It's a fair question! My first 'CAGED' book can normally be found in the top 10 'guitar' books on Amazon.com. It's still in the top 5 books for 'blues' guitar after 8 months.

However, I feel that there is also scope to apply the system to learning rock guitar. While book one focused on developing a solid foundation in blues guitar, this book takes the CAGED concept to the next level. While there may be some similarities in the *structure* of the book, the material itself is all new and specifically written to increase your fretboard vision as a "Rock" Guitarist... and obviously the 100 licks I have included are all *completely* new. Each lick will teach you something about the scale shape you are using to solo. Some lines are straightforward, some are a bit trickier and a couple are even a little bit 'shreddy'. Either way, they will all highlight a different part of each scale shape. Don't feel the need to play each line *exactly* as written - try to see the concept behind each lick and adopt that into your playing.

Rock is a pretty big genre though...?

I completely agree. We're all products of what we listen to. To me, rock is everything from Led Zep and Hendrix, through The Rolling Stones, Van Halen, Jeff Beck, Metallica and hundreds of other great musicians. I can't say that these 100 licks are all '70's rock', or '80's hair guitar' because much of that depends on many stylistic things... sound, proficiency, taste, speed, tone, vibrato, rhythm, context and a multitude of other factors. The Blues Scale in the hands of Joe Satriani is a very different beast to it in the hands of Frank Zappa for example.

For this reason I advise you to study the licks in this book and absorb their essence; it may be a pattern, a vibe, a series of bends and slides or a target note.... Whatever it may be, try to incorporate the *concept* into your playing. Then, in whichever style you choose to play, you will always be able to dig deeper and find the tools you need to express yourself clearly and creatively.

If you like the licks just as they are, steal them! They're yours; I hope they spur you onto a new level of fluency and understanding on your instrument!

Don't forget, *the point of this book is to teach you your guitar neck*. The exercises really do open up your fretboard. I learned them at The Guitar Institute and I teach them to all my students with excellent results. They can be a little tricky at first, but they're well worth it. I promise!

Good Luck!

Joseph

All the audio files for this book are available from
<http://www.fundamental-changes.com/rock-guitar-un-caged-audio-files/>

If you would like a free .pdf please follow the instructions in the contact section.

Introduction

The biggest challenge that most guitar players face is to completely open up the guitar neck. The goal is to be able to play whatever you hear in your head wherever you are on the guitar and not be stuck playing the same old licks in the same position.

The first scale most of us learn to play is the Minor Pentatonic scale in the first position. This is no bad thing as it sounds fantastic, it is easy to remember and gives access to many of the licks that we want to hear. Unfortunately for many players, that's where the learning stops. Quite soon our solos can become boring and predictable, we always reach for the same scale shape and play the same lines.

In actual fact, there are 5 different shapes of that same minor pentatonic scale which we can spread all over the neck. While they contain the same notes, these notes are not necessarily at the same *pitches* and each individual shape is guaranteed to bring out different lines and nuances in your playing. The simple fact that our fingers are using different shapes on the guitar will lead us to play new and exciting solos.

Another thing to consider is that if you're in, for example, the key of A, and you reach for that 5th fret pentatonic box, you're immediately limiting the possibilities of the first line you play for your solo. Can you *instantly* play in the key of A in *any position* on the fretboard without thinking? How about instantly playing *anywhere* on the neck in the key of G#?

Often in rock guitar, there can be sudden key changes. If you are playing in the key of G and then have to change to the key of C#, do you instantly jump from the 3rd fret, G Minor Pentatonic scale to playing a similar idea at the 9th fret? Wouldn't it be better not to be forced to jump?

To develop complete melodic freedom on the guitar, we need to be able to play the notes of any scale or key wherever we choose on the guitar neck. That is what this book will teach you. Not just for the Blues Scale, but for the Aeolian, Mixolydian and Lydian modes too, as these are the most commonly used scales in rock guitar.

The CAGED System is the answer to the above questions. It is quite simply a method guitarists use to 'hang' all our scales and licks from a particular chord shape. If we have an instantly recognisable chord, we can use it to visualise and trigger all the melodic and scalic vocabulary we know in any given key or position. It's an excellent and easy way to organise our musical thoughts.

While there are some extremely useful and fast-working exercises to increase your vision on the guitar, this isn't just a book about running scales in different keys. Each mode covered includes 25 unique licks (5 for each scale shape) and teaches you to use them at will. Not only will you dramatically increase your spontaneous melodic improvisation when soloing, you'll also have a wide range of useful rock guitar vocabulary so you're never at a loss for something to play.

Whether you are looking to unlock the guitar neck and be in control of what and where you play, or you're just looking for 100 great guitar licks, this book will give you the tools you need to start making a great noise today.

What is the CAGED System?

I was first introduced to the CAGED System at London's Guitar Institute in about 2001. From that moment, its simple structure and straightforward division of the guitar neck into obvious and memorable shapes revolutionised my whole approach to playing the guitar.

The guitar is fairly unusual in its layout; it is not linear in the way that a keyboard is. On the guitar, we are able to play exactly the same pitch in multiple locations by either moving *up* the neck, or *across* the neck, whereas on the keyboard there is only one way to play each specific pitch.

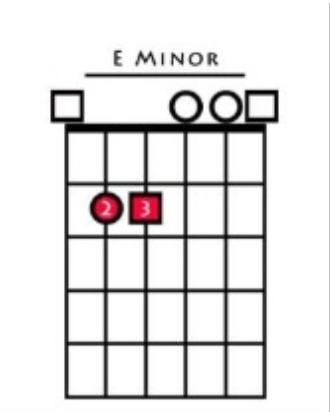
For this reason, we are presented with a number of challenges, one of them being *where* we are going to play any particular note, and another being *how* to visualise our scales in different positions.

The CAGED System is an extremely powerful way to organise our thinking when playing the guitar. It is an immediate and accurate way to visualise each scale position around a set chord shape, and by seeing everything in this way, we have an instant reference point to 'hang' our licks from.

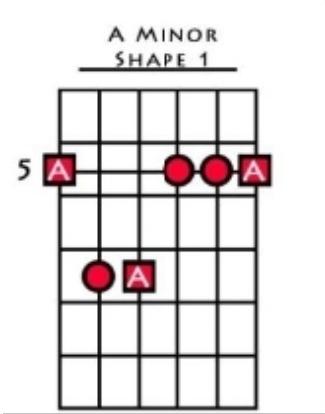
The CAGED System breaks up the guitar neck into 5 individual parts and assigns a chord shape to each one. The 5 chord shapes are always based around the open position chords of C, A, G, E, and D. If we are playing a major mode we will visualise major-type chords and if we're playing minor modes, we will visualise minor-type chords, i.e., C minor, A minor, G minor, E minor and D minor.

Remember, you can double-tap images on Kindle to make them larger. Pinch to zoom in/out.

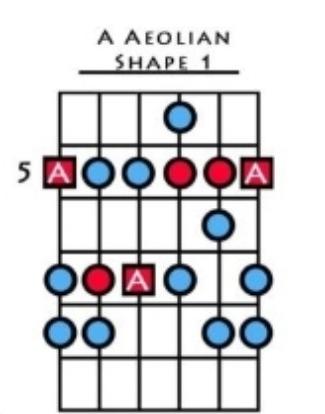
For example, you should already recognise the open position E minor Chord as this:



We can play this chord as a barre shape in the following manner (in this case, in the key of Am):



Because this barre chord is movable, we have created a consistent anchor around which we can learn and visualise a scale shape. For example, look at the following scale shape of A Aeolian:

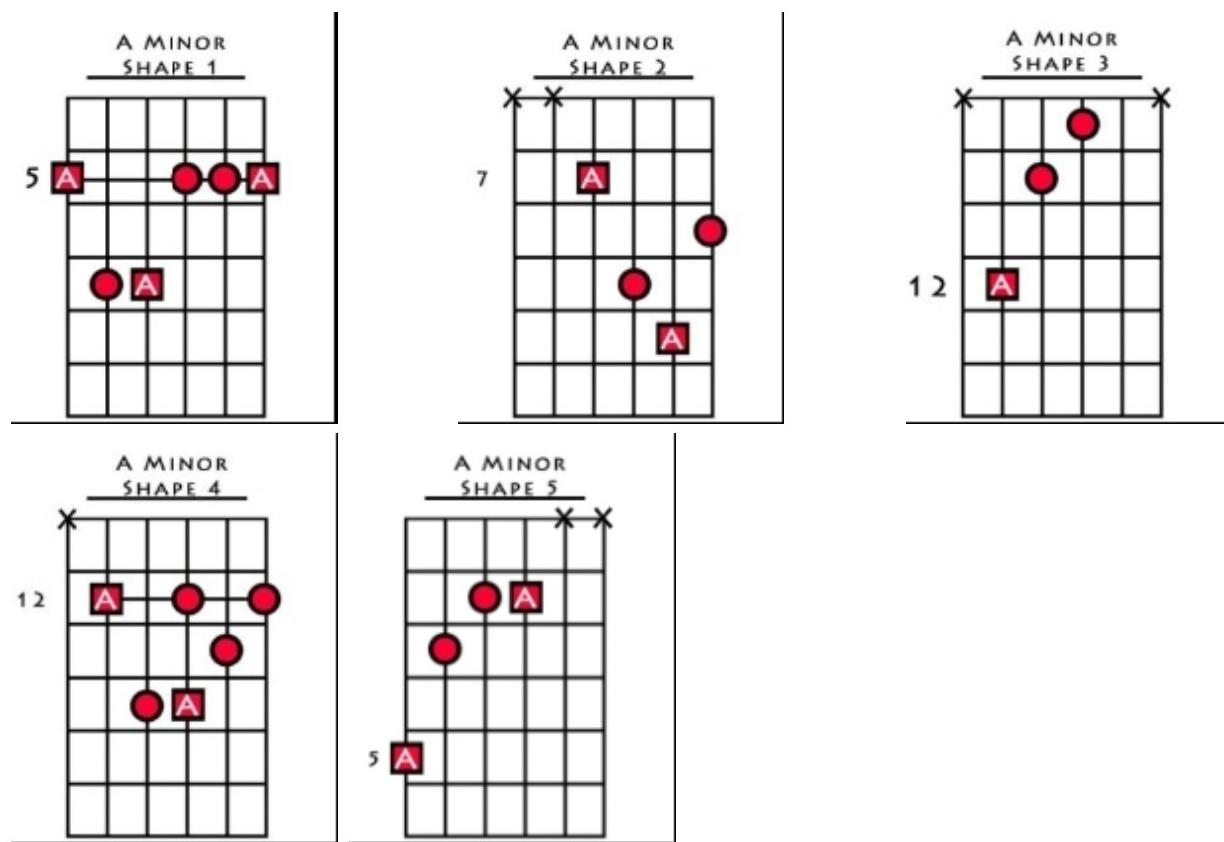


You can see that the notes of the Aeolian scale (the blue dots) are built around the 'E minor' barre chord shape (the red dots).

The diagram above shows the scale of A Aeolian, as the barre chord has been placed at the 5th fret, on the note 'A'. By learning each scale shape around a unique chord voicing, when it comes to playing in a new key, or in an unfamiliar area of the guitar neck, we simply visualise the chord shape we need and we can instantly see the scale shape built around it.

It takes a little while to be able to visualise any scale in this way, so most of the exercises in this book are designed to teach you to do just that.

As I previously mentioned, there are 5 movable chord forms that we need to know. The first scale we will be studying is the Blues Scale. This is a *minor*- type scale so let's learn the 5 movable minor chord forms in the key of A.



As you can see, I have stopped calling these shapes 'C Shape' or 'A Shape', etc. They are simply named shapes 1 to 5. If you're interested, although it's not really important anymore,

Shape 1 is the E Shape
Shape 2 is the D Shape
Shape 3 is the C Shape

Shape 4 is the A Shape
Shape 5 is the G Shape.

As these chords are written, each shape is a different voicing of the *same* A minor chord. Notice how they are all played in a different area of the neck.

Shape 1 is played in the 5th - 8th fret area (root on 6th string).

Shape 2 is played in the 7th - 10th fret area (root on 4th string).

Shape 3 is played in the 9th - 12th fret area (root on 5th string).

Shape 4 is played in the 12th - 15th (root on 5th string) area (root on 5th string) and

Shape 5 is played in the 14th - 17th or 2nd - 5th fret area (root on 6th string).

It is very important that you understand that these are all the same A minor chord, just played in different places on the guitar neck.

You need to spend some time memorising these chord shapes. Study and play through *Figure and Audio Example 1a* :

The diagram shows a six-string guitar neck with fret numbers indicated on the bottom. Above the strings, five chord diagrams are shown, each labeled with its corresponding shape name above it. The shapes are:

- A MINOR SHAPE 1:** Root on 6th string, 5th fret. Contains notes B (3rd), D (2nd), G (1st).
- A MINOR SHAPE 2:** Root on 4th string, 7th fret. Contains notes D (3rd), F# (2nd), A (1st).
- A MINOR SHAPE 3:** Root on 5th string, 9th fret. Contains notes E (3rd), G (2nd), B (1st).
- A MINOR SHAPE 4:** Root on 5th string, 12th fret. Contains notes E (3rd), G (2nd), B (1st).
- A MINOR SHAPE 5:** Root on 6th string, 2nd fret. Contains notes D (3rd), F# (2nd), A (1st).

Practice trying to move cleanly between the shapes with a metronome set to 60 beats per minute (bpm). This will help you visualise the chord shapes on the neck. When you are feeling confident with that, try *figure and Audio Example 1b*:

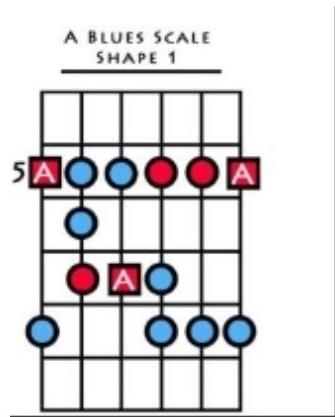
The notation consists of two horizontal staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. Both staves have vertical bar lines dividing them into measures. Above each measure, there is a label indicating the chord shape: 'A MINOR SHAPE 1', 'A MINOR SHAPE 3', 'A MINOR SHAPE 2', 'A MINOR SHAPE 4', 'A MINOR SHAPE 3' for the first set; and 'A MINOR SHAPE 5', 'A MINOR SHAPE 3', 'A MINOR SHAPE 4', 'A MINOR SHAPE 2', 'A MINOR SHAPE 3', 'A MINOR SHAPE 1' for the second set. Each chord is represented by a standard guitar chord symbol (e.g., A, C, D, E) above the staff. Below each symbol, a dashed line connects to a six-string guitar neck diagram. The neck diagrams show the strings (6, 5, 4, 3, 2, 1 from top to bottom) and the frets where fingers should be placed. For example, 'A MINOR SHAPE 1' has fingers on the 5th string at the 5th and 7th frets, and the 6th string at the 5th fret. 'A MINOR SHAPE 5' has fingers on the 5th string at the 2nd and 3rd frets, and the 6th string at the 5th fret.

By ‘skipping’ chords in this way, you will learn to see the shapes much more clearly.

When you start to develop confidence with these shapes, it is time to move on and learn to ‘hang’ a scale shape off each chord.

The most commonly used scale in rock guitar is the Minor Pentatonic / Blues Scale. As I covered the straight minor pentatonic scale in [The CAGED System and 100 Licks for Blues Guitar](#), we will begin with the Blues Scale.

As mentioned in the introduction, most guitarists end up stuck in a rut because they are over reliant on the 1st position (Shape 1) version of the Blues Scale in A:



(Notice how the scale is built around the shape 1 minor chord)

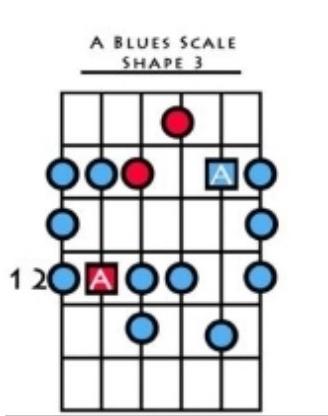
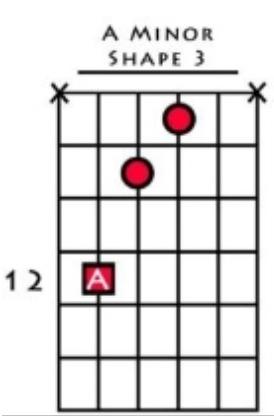
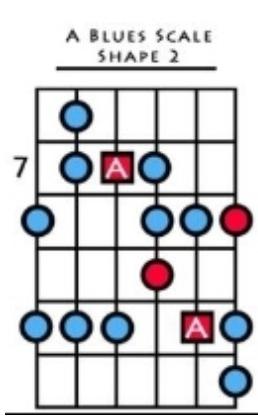
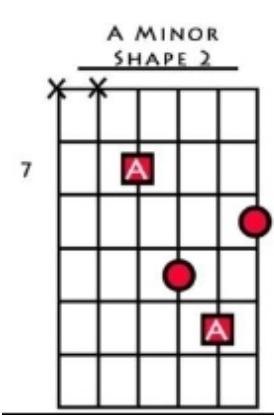
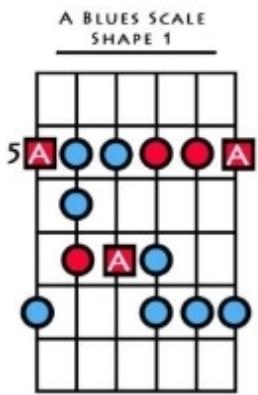
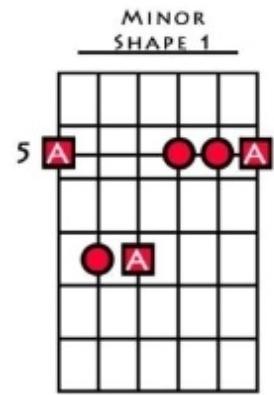
The red dots are the chord tones.

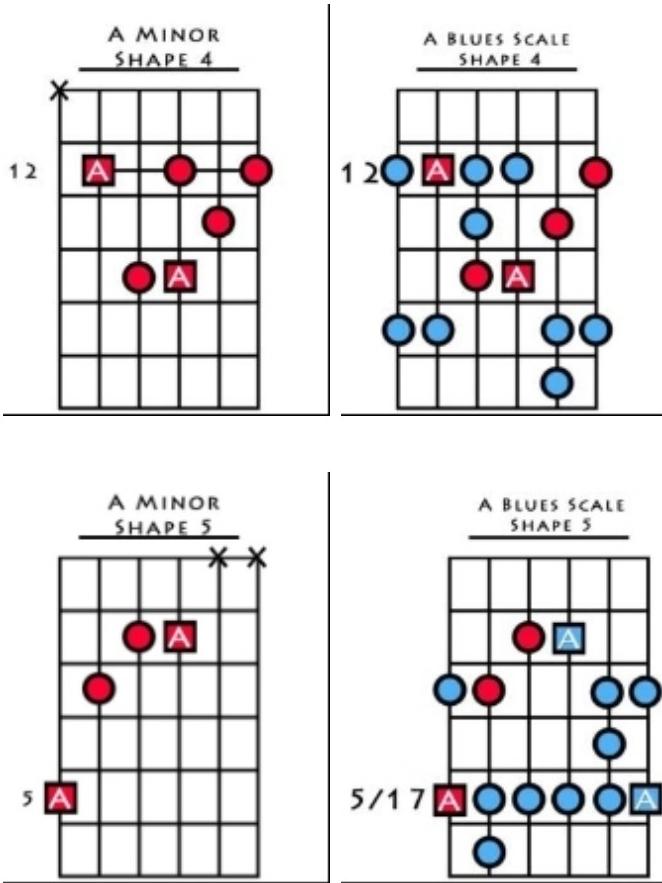
The blue dots are the scale tones.

The square dots are the roots of the shape.

However, the same A Minor Blues Scale can be played around any of the 5 chord shapes that we studied previously.

Here are the 5 shapes of the CAGED minor chords next to their respective scale shapes. You should easily see how each scale shape is built around each chord anchor:



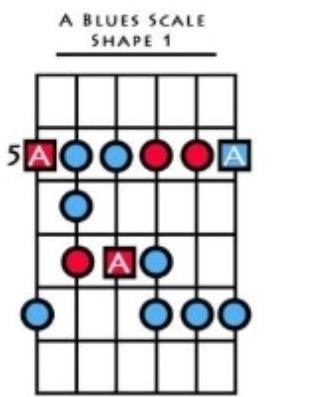


The CAGED System with the Blues Scale

Let's begin by cementing the chord to scale relationships in each position of the Blues Scale in A. Beginning with shape 1, which you may already know, listen to the following exercise and then play it yourself. When you strum the chord of A Minor, say out loud "A Minor Pentatonic". This is a very important step in linking the chord and the scale together in your mind.

Figure and Audio Example 3a

Shape 1



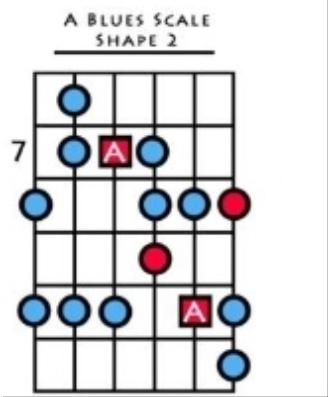
A MINOR BLUES SCALE SHAPE 1

Play and saying the chord/scale name, then play through the scale and then finally play and say the chord again. This strongly ties together the visual cue of the chord to the shape of the scale you are playing.

Now repeat this process with the other 4 chord shapes and related scales:

Figure and audio example 3b.

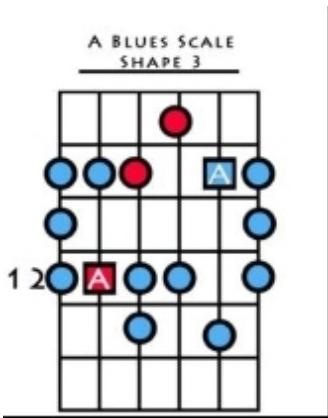
Shape 2



A MINOR BLUES SHAPE 2

Figure and audio example 3c.

Shape 3



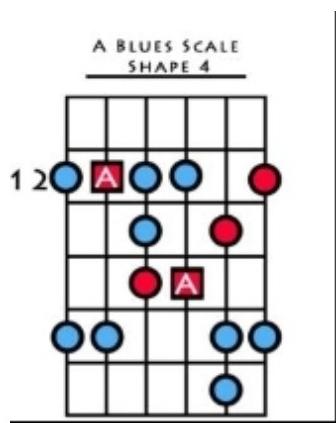
A MINOR BLUES SHAPE 3

Fingering below staff:

- 10-11-12
- 10-12
- 10-12-13
- 9-12
- 10-13
- 13-10
- 12-9
- 13-12-10
- 12-10
- 12-11
- 10

Figure and audio example 3d.

Shape 4



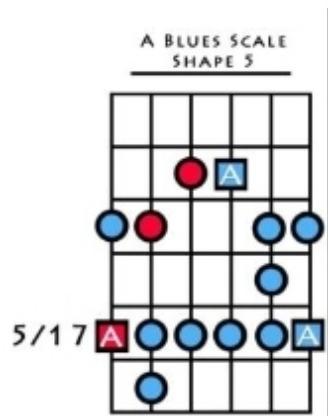
A MINOR BLUES SHAPE 4

Fingering below staff:

- 12
- 13
- 14
- 14
- 12
- 12-15
- 12-15
- 12-13-14
- 12-14
- 13-15
- 11
- 12-11
- 15-13
- 14-12
- 14-13-12
- 15-12
- 15
- 12

Figure and audio example 3e.

Shape 5



A MINOR BLUES SHAPE 5

The musical score consists of two staves. The top staff is a treble clef staff with eighth-note patterns. The bottom staff is a guitar tablature staff showing strings 6, 5, and 4. The tablature includes fingerings and picking patterns (up-down-up-down) indicated by small numbers above the strings.

String fingering and picking pattern:

- String 6: 1-2-1-2-1-2
- String 5: 1-2-1-2-1-2
- String 4: 1-2-1-2-1-2

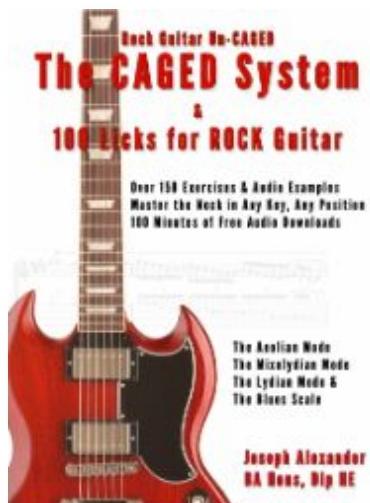
Picking pattern: Up-down-up-down

When you are playing through these shapes, it is important to realise you are not necessarily starting on the *root* (A) of each scale, you are simply starting on the *lowest note* in each position.

Learning these 5 scale shapes around their corresponding chords is one of the most important steps in this book. Time spent here will be greatly rewarded for years to come, so work hard to get it right. You may want to spend time with each scale shape in isolation, maybe playing each one over an A minor backing track (try backing track 9) to get used to the fingerings, etc. Either way, we will be using these scales creatively very soon.

Finally, before moving onto vocabulary for these 5 shapes, it is extremely useful to learn how each of the CAGED shapes link together along the guitar neck. Learn this ascending exercise to show you how the shapes fit together like a jigsaw on the guitar neck.

Want to know more? Check out the full version now, for only \$6.99



**100 Original Rock Guitar Licks
Master the Guitar Neck in Any Position and Any Key
Over 100 Minutes of Audio Examples
150 Exercises in Standard Notation and Tab**

The long awaited follow up to bestselling CAGED System and 100 Licks for Blues Guitar, Rock Guitar Un-CAGED expands the popular concept to cover rock guitar vocabulary and lines. Rock Guitar Un-CAGED includes 100 original rock guitar licks based around the 5 CAGED system shapes, 100 minutes of free audio downloads so you can hear what you're learning, and full explanations of how to open up the whole guitar neck in any key, in any position, it is the Complete Rock Guitar Soloing Course.

Original and Usable Rock Guitar Vocabulary

There are 25 Licks based around the 4 most common rock guitar scales; The Blues Scale, The Aeolian Mode, The Lydian Mode and the Mixolydian Mode. With 5 licks based around each of the 5 fretboard positions you always have great lines to play wherever you are on the guitar neck. Each lick is demonstrated with a professionally recorded example track so you know what sound you're aiming for.

Check out the audio samples on <http://www.fundamental-changes.com/rock-guitar-un-caged>

Learn the Guitar Fretboard in a Creative, Fun Way.

Each of the 5 scale patterns for each mode is taught around the CAGED system .This simple system helps you easily relate each scale pattern to an individual chord shape anchor. By relating your scales and licks to these anchors you can easily play any scale or lick, in any position and in any key by simply shifting the anchor. Each chapter includes extensive exercises to increase your vision of the guitar neck wherever you are, or whatever you're playing. Of course, each exercise is also included as an audio track too.

[**Buy it now in Paperback or for Kindle/iPad/PC or Smartphone**](#)

Keep reading for a sample of the first two chapters of [**Rock Guitar Un-CAGED**](#)